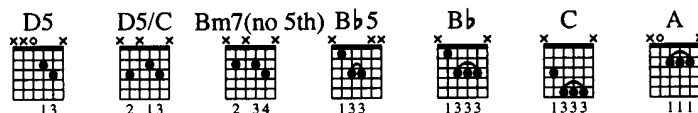


Perry Mason

Words and Music by Ozzy Osbourne, Zakk Wylde and John Purdell



Tune Down 1/2 Step;
Drop D Tuning:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭

Intro

Freely ♩ = 82

Chord symbols: D5, D5/C, Bm7(no 5th)

*Gtr. 1 *f*

*Gtr. 2 *f*

TAB: 7 5 7 7 5 7 5 7

* Synth. arr. for gtr.

Moderately ♩ = 90

**Dm

Chord symbols: Bb5

(cont. in notation)

Riff A

Gtr. 1

Gtr. 2 *divisi*

Riff A1

TAB: 7 7 5 7 6 7 7 10 9 8 10 9 7 7 10 7 6 5 10 9 5 0 3 5 0 3 5 7 6 5 8 7

** Chord symbols reflect overall tonality.

Gtrs. 1 & 2: w/ Riffs A & A1, 3 times

End Riff A

End Riff A1

†Gtr. 3 (heavy dist.)

D7#9

TAB: 7 7 10 7 7 10 7 10 9 8 10 9 5 7 10 5 0 3 5 0 3 5 7 6 5 8 7 6 5 4 5

†doubled throughout

Gtr. 3: w/ Rhy. Fill 1

Gtr. 3 tacet

Rhy. Fig. 1A

*Gtr. 6

Rhy. Fig. 1

**Gtrs. 4 & 5

*Synth. arr. for gtr.

**composite arrangement

Gtrs. 1 & 2 tacet

Bb

C

A

Gtrs. 1 & 2: w/ Riffs A & A1

pitch: E

Gtrs. 1 & 2 tacet

Bb

C

A

End Rhy. Fig. 1A

Gtr. 6 tacet

D5

F5

G5

D5

A^b5

G5

F5

G5

D5

pitch: E

F5

G5

D5

A^b5

G5

F5

F5

G5

D5

A^b5

G5

F5

G5

D5

F5

G5

D5

A^b5

G5

F5

End Rhy. Fig. 2

Rhy. Fill 1

Gtr. 3

Verse

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

1. On his way to din - ner when he took him by sur - prise. And with
 2. Rid - ing paint - ed hors - es, oh, the kids they love it so. You can

Rhy. Fig. 3

simile on repeat P.M. P.M. P.M. P.M. P.M. P.H.

End Rhy. Fig. 3

Gtrs. 4 & 5: w/ Rhy. Fig. 3, 3 times

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

one pull of the trig - ger he would van - ish o - ver - night. —
 see it on their fa - ces, how they love the wind to blow. —

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

Danc - ing by the road - side, hold - ing on for dear life. — Then a
 Mind - ing my own busi - ness, like my ma - ma al - ways said. — But if

D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 G5 D5 Ab5 G5 F5

gun from out of no - where made a wid - ow of his wife. —
 I don't try to help 'em, they could wind up on the front page. —

Pre-Chorus

G5 D5 G5/D* D5 G5 D5 F5 D5

1. I don't mind, — sin - gle file —
 2. I don't mind, — draw the line —

Gtrs. 4 & 5

P.M. P.M. grad. bend 1/2 1/4

* bass plays D

Gsus4/D D5 G5 D5 G5/D D5

— down the run-way. Feel - ing fine, — and I'll
 — then draw me an ar-row. Feel - ing fine, — then I'll

C5 G5 F5 F#5 G5 F5 F#5 G5 Ab5 G5 F5 G5 D5

see you — my — friend, o - ver and o - ver a - gain. —
 see you — my — friend, o - ver and o - ver a - gain. —

15ma *loco*
 P.H. P.M.

Chorus

Gtrs. 1 & 2: w/ Riffs A & A1

Gtrs. 4, 5 & 6: w/ Rhy. Figs. 1 & 1A

Gtrs. 1 & 2 tacet

N.C.(Dm)

Bb

Who can — we get on — the case? — We need Per - ry

Gtrs. 1 & 2: w/ Riffs A & A1

N.C.(Dm)

C A

Ma - son. Some - one — to put you — in place, — call - ing

Gtrs. 1 & 2 tacet

Bb

1.

Gtrs. 4 & 5: w/ Rhy. Fig. 2

D5 F5 G5 D5 Ab5 G5 F5 G5 D5

Per - ry Ma - son a - gain. —

F5 G5 D5 Ab5 G5 F5 D5 F5 G5 D5 Ab5 G5 F5 G5 D5 F5 D5 Ab5 G5 F5

A - gain. —

2. *Bb Bb/F Em A/C# Bb Bb/F Em E5 F5 G5 D5

gain. _____ A gain. _____

Gtr. 4

8va *8va* *loco* *8va* *loco*

P.H. _____ P.H. _____

pitch: A B F

Gtr. 5

8va *8va* *8va* *8va*

P.H. _____ P.H. _____

pitch: B B

* Chord symbols reflect overall tonality.

Bridge

Bb5 A5 G5 E5 F5 C/E

Wake me — when it's o - ver, tell — me it's al - right. Just keep on — talk - ing, ba - by. I've been

* w/ octave pedal

* set one octave higher

Guitar Solo
N.C.(Dm)

Gtrs. 4 & 5

f P.H. -----

full 13 13 12 full 13 12 full 13 12 full 13 12 full 13 12 1/2 full 13 12

Gtr. 7 (dist.)

P.M. ----- P.M. ----- P.M. -----

0 5 0 0 0 0 0 5 0 0 0 0 0 5 0 5 5 5 0 0

Bb5

C5

A5

C5

D5

P.H. T T T T T T T T T T

12 10 12 9 10 12 9 10 9 6 7 6 (6 7) 6 9 6 7 6 9 6 7 6 9 7 6 10 7 10 7 6 7 10 7 10 7 6 7 12 7 12 7 6 7 12 7 12 7 6 7

2 1 1 1 1 1 1 5 5 5 2 5 5 5 5 5 5

C

T T T T T T T T T T T T T T

14 7 14 7 6 7 14 7 14 7 6 7 17 7 17 7 14 7 17 7 17 7 14 7 19 7 19 7 10 7 19 7 19 7 5 21 7 21 7 5 10 7 21 7 5

5 5 5 5 5 5 5

Bb5 C5 A5 C5 Bb5 C

8va

full full full

15 (15) (15) 15 (15) 13 15 13 12 13 12 10 15 13 10 13 10 13 10 15 13 10 13 10 13 10 15 13 10 13 10 13 10

3 3 3 3

0 0 0 0 0 0 5 5 5 2 5 3 1 X 2 X

N.C.(Dm) Bb5 C

8va

Gtr. 4

Gtr. 5 divisi

full

16 15 13 15 13 15 16 15 13 15 13 15 10 17 15 13 13 17 15 13 16 13 13 (13) (13) 10

3 3 3 3 7

P.M. P.M. P.M.

0 5 5 0 5 5 0 5 5 0 0 1 X X 2 2 0

N.C.(Dm) C5 Bb5 C N.C.(Dm)

8va

Gtrs. 4 & 5

full full 1/2 full full

10 10 10 10 10 10 10 10 10 10 10 12 10 12 12 10 12 10 12 13 13 13 13 17

Then I'll

P.M. P.M. P.M. P.M. P.M.

0 5 5 0 5 5 0 5 0 3 3 1 1 1 2 3 2 0 3 5 0 0 0 0 0 5 0 0 0 0

Chorus

Gtr. 7 tacet

Gtrs. 1 & 2: w/ Riffs A & A1

Gtrs. 4, 5 & 6: w/ Rhy. Figs. 1 & 1A, simile

N.C.(Dm)

Gtrs. 1 & 2 tacet

Who can we get on the case? We need Perry Mason.

Bb C A

Gtrs. 1 & 2: w/ Riffs A & A1

Gtrs. 1 & 2 tacet

Some one to put you in place, calling Perry Mason a -

Bb C A

Outro

D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5 D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5

gain. A gain. A

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 4 & 5

P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. P.M. P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. P.M.

D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5 D5 F5 D5 G5 D5 F5 D5

gain. A gain.

P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. P.M. P.M. 1/4 P.M. 1/4 P.M. 1/4 P.S.

D5 F5 D5 G5 D5 F5 D5 G5 D5 Ab5 G5 D5 F5 D5 G5 D5 F5 D5

play 3 times

Gtrs. 4 & 5

P.M. 1/4 P.M. 1/4 P.M. 1/4 P.M. P.M. P.M. 1/4 P.M. 1/4 P.M. 1/4

I Just Want You

Words and Music by Ozzy Osbourne and Jim Vallance

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 92

*Bm

Rhy. Fig. 1

Gtr. 1 (slight dist.)

* Chord symbols reflect overall tonality.

Verse

Gtr. 1: w/ Rhy. Fig. 1, 1 1/2 times

Interlude

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 (dist.)

Bm A Em Bm A Em Bm

f *8va* *loco*

w/ bar fdbk. w/ bar

pitch: A

slack

Gtr. 3 (dist.)

f *8va* *loco*

w/ bar fdbk. w/ bar

pitch: A

slack

Verse

Gtrs. 2 & 3 tacet

Bm A Em Bm A

2. There are no im - pos-si-ble dreams... there are no in - vis - i - ble seams... Each night when the day is through... I

Gtr. 1 Rhy. Fig. 2

Chorus

Gtr. 4: w/ Fill 1

Em7 B5 A5 E5

don't ask much, I just want you. I just want you.

End Rhy. Fig. 2 Gtrs. 2 & 3

let ring

1/4 1/2 1/2

Fill 1

Gtr. 4 (slight dist.)

mf w/ phase

let ring

TAB

0 2 4 0 4

B5 A5 E5

Gtr. 1: w/ Rhy. Fig. 1 Bm A Em Bm Gtrs. 2 & 3 tacet A Em Bm

Verse

Gtr. 1: w/ Rhy. Fig. 1 Bm A Em Bm

3. There are no un - crim - i - nal crimes, _ there are no un - rhym - a - ble rhymes. _

A Em Bm

There are no i - den - ti - cal twins _ or for - giv - a - ble sins. _

Gtr. 4: w/ Fill 2 Em Bm

Gtr. 1: w/ Rhy. Fig. 2 Bm A Em Bm

There are no in - cur - a - ble ills, _ there are no un - kill - a - ble thrills. _

A Em7

One thing and you know it's true. _ I don't ask much, I just want you. _

Gtr. 4: w/ Fill 1

Fill 2

Gtr. 4

mf let ring

Chorus

Gtr. 1 tacet

B5

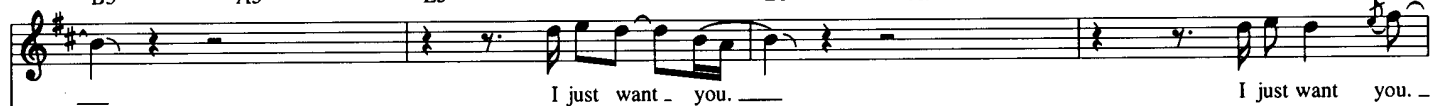
A5

E5

B5

A5

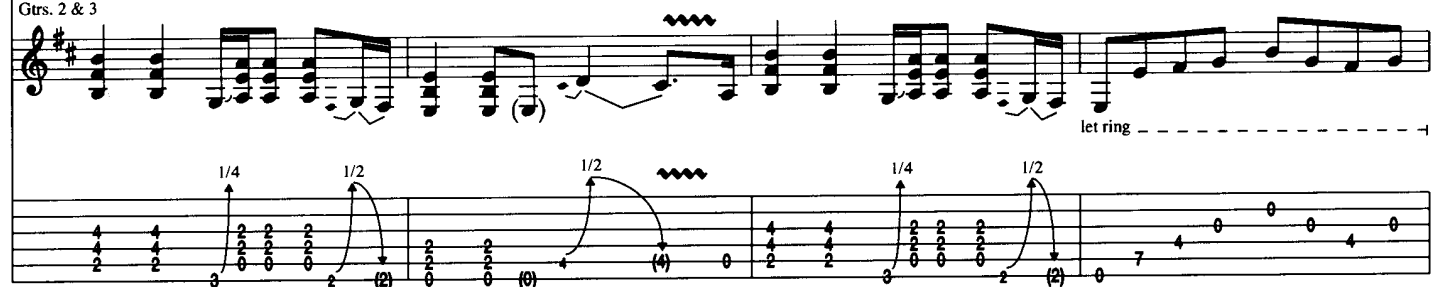
Em9



I just want you.

I just want you.

Gtrs. 2 & 3



let ring

B5

A5

E5

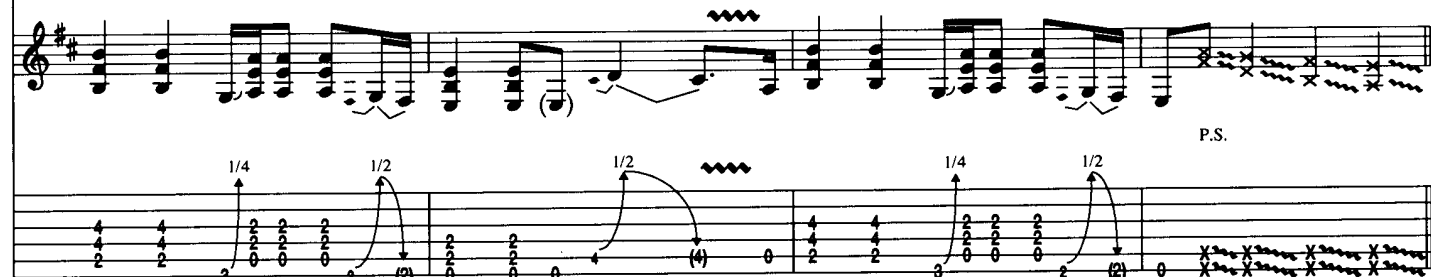
B5

A5

E5



I just want you.



P.S.

Bridge

Gtrs. 2 & 3 tacet

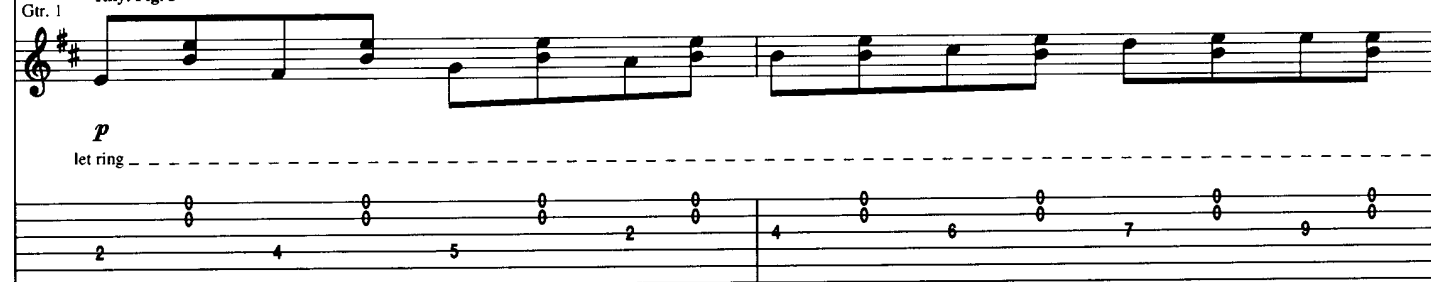
Em



I'm sick and tired of be - in' sick and tired.

I used to go to bed so high and wired,

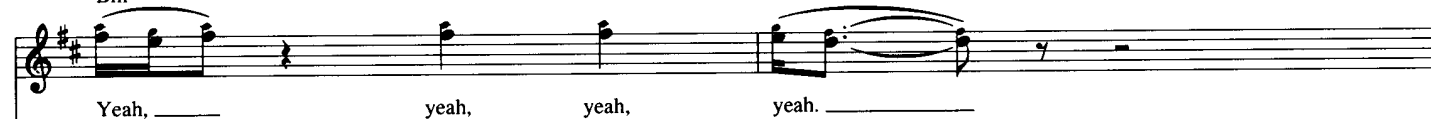
Gtr. 1 Rhy. Fig. 3



p

let ring

Bm



Yeah,

yeah,

yeah,

yeah.

End Rhy. Fig. 3



let ring

Gtr. 1: w/ Rhy. Fig. 3

Em

I think I'll buy my-self some plas-tic wa-ter. I guess I should have mar-ried Len-nons' daugh-ter.

Bm

Yeah, yeah, yeah, yeah.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 3, 2 times

Em

Gtr. 5 (dist.)

f w/ leslie effect

Bm

Em

Bm

Gtr. 1 tacet

Gtr. 5

N.C.

Gtr. 2

slight P.M. throughout

The musical score is written for guitar in G major (one sharp). It consists of a single system with a treble clef. The notation includes a main melody line and a bass line. The melody line features various fingerings (e.g., 6, 3, 10, 7, 14, 16, 18, 12, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1) and a 'slight P.M. throughout' instruction. The bass line includes a 'full' instruction and a 'slight P.M. throughout' instruction. The piece is titled 'The Wind' and is marked 'Moderato'.

Verse

Gtrs. 2, 3 & 5 tacet

Ebm

Db

4. There are no un-achievable goals, -

Gr. 1

let ring - - - - - let ring - - - - -

Gtrs. 2 & 3

P.S.

Abm Ebm Db

there are no un - save - a - ble souls. _ No le - git - i - mate kings _ or queens, do you

Gtr. 1

let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _

4 4 4 4 6 8 8 7 7 8 8 6 6 6

Abm Ebm Db

know what I mean? _ Yeah. _ There are no in - dis - pu - ta - ble truths, _

Gtr. 1

let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _

4 4 4 4 6 8 8 7 7 8 8 6 6 6

Abm Ebm Db

and there ain't no foun - tain of youth. _ Each night when the day is through, _ I

Gtr. 1

let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _

4 4 4 4 6 8 8 7 7 8 8 6 6 6

Chorus
w/ Voc. ad Lib
Abm Ebm Db Abm

don't ask much, I just want you. _ I just want _ you. _

Gtr. 1

let ring _ _ _ _ let ring _ _ _ _ let ring _ _ _ _

4 6 6 4 4 4 6 6 7 7 6 6 4 4 4

Gtrs. 2 & 3

w/ bar

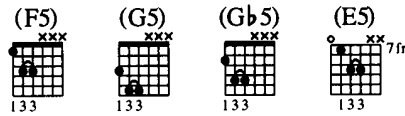
4 6 6 4 4 4 6 6 7 7 6 6 4 4 4

Ghost Behind My Eyes

Words and Music by Ozzy Osbourne, Mark Hudson and Steve Dudas

Tune Down 1/2 Step, Capo II:

- ① = E \flat ④ = D \flat
 ② = B \flat ⑤ = A \flat
 ③ = G \flat ⑥ = E \flat



Intro

Moderately Slow $\text{♩} = 72$

Chord symbols for Intro: F \sharp (E), Bsus2/D \sharp (Asus2/C \sharp), Eadd6 (Dadd6), Bsus2/D \sharp (Asus2/C \sharp).

Gtr. 1 (clean) Rhy. Fig. 1
mf w/ chorus
 let ring throughout

Gtr. 2 (clean) Rhy. Fig. 1A
mf w/ chorus
 let ring throughout

* Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord. Chord symbols reflect overall tonality.

Chord symbols for Verse: F \sharp (E), Bsus2/D \sharp (Asus2/C \sharp), F \sharp m9 (Em9), Bsus2/D \sharp (Asus2/C \sharp).

End Rhy. Fig. 1

End Rhy. Fig. 1A

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, simile

Chord symbols for Verse: F \sharp (E), Bsus2/D \sharp (Asus2/C \sharp), Eadd6 (Dadd6), Bsus2/D \sharp (Asus2/C \sharp), F \sharp (E), Bsus2/D \sharp (Asus2/C \sharp).

1. There is a per - son liv - ing in my head, _____ she comes to vis - it ev - 'ry
 2. The prin - cess of the dark had made my mind home, _____ my haunt - ed head and her won't

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F#m9 (Em9) Bsus2/D# (Asus2/C#) F# (E) Bsus2/D# (Asus2/C#) Eadd6 (Dadd6) Bsus2/D# (Asus2/C#)

night in bed. _____ I fight the de - mon but it just won't fall, _____
 leave me a - lone. _____ She danc - es on my heart with fire in my soul, _____

F# (E) Bsus2/D# (Asus2/C#) F#m9 (Em9) Bsus2/D# (Asus2/C#)

the voi - ces in my dun - geon start - ing to call. _____
 I hate that feel - ing when I'm los - ing con - trol. _____

Pre-Chorus

Dmaj7 (Cmaj7) E (D) F# (E) Dmaj7 (Cmaj7) E (D)

The spi - ders danc - ing on the wall. Su - i - cide of _ love we could have _

Gtrs. 1 & 2 Rhy. Fig. 2

let ring - - - - - let ring - - - - -

0 2 4 5 0 0 0 0 0 0 0 0

Gtr. 3 (dist.) Rhy. Fig. 2A

mf w/ chorus

let ring - - - - -

0 0 0 0 0 0 0 0 0 0 0 0

Chorus

B (A) F# (E) C#add4/E# (Badd4/D#) Bsus2/D# (Asus2/C#) C#5 (B5) B (A)

had it all. And it is you, _____ you are the ghost _ be - hind _ my eyes. _____

End Rhy. Fig. 2 Rhy. Fig. 3 End Rhy. Fig. 3

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

0 0 0 0 0 0 0 0 0 0 0 0

End Rhy. Fig. 2A Rhy. Fig. 3A End Rhy. Fig. 3A

0 0 0 0 0 0 0 0 0 0 0 0

Dmaj7 E (Cmaj7) (D) F# (E) C#add4/E# (Badd4/D#) Bsus2/D# (Asus2/C#) C#5 (B5) A (G) B7sus4 (A7sus4)

I can't see through — you, you are the ghost-behind my eyes. —

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

Rhy. Fig. 4

Rhy. Fig. 4A

1. F# (E) A (G) B7sus4 (A7sus4) F# (E) 2. A (G) B7sus4 (A7sus4)

The ghost that tells me lies. — — — — — tells me

End Rhy. Fig. 4

let ring — — — — —

End Rhy. Fig. 4A

Bridge

Gtr. 3 tacet (F5) (G5) (Gb5)(F5) (G5)

Gtr. 4 *f* P.M. P.M. P.M. P.M. *sim.*

lies. I wish to God that I could

Gtrs. 1 & 2

let ring — — — — —

0 0 2 0 0 0 0 4 5 5 0 0 2 0 0

(Gb5) (F5) (G5)

sleep a - gain, — oh, peace a - gain. — And wake up from this night - mare

let ring — — — — —

0 4 0 4 0 0 0 4 5 3 0 2 0

Gtr. 4 tacet (D6) Gtrs. 1 & 2 //

free a - gain, — free a - gain, — oh, me a - gain. — (cont. in notation)

Gtr. 6 (clean)

let ring — — — — — (cont. in slash)

f w/ chorus

0 0 4 0 0 4 4 4 4

Fill 1

Gtr. 5

f

TAB

5 0 3 1

Guitar Solo

Gtr. 6

F# (E) C#add4/E# (Badd4/D#) Bsus2/D# (Asus2/C#) C#5 (B5) Dmaj7 (Cmaj7) E (D) F# (E)

legato throughout

9 7 10 9 (9) 1 3 1

*Gtrs. 1 & 2

let ring ——— let ring ——— let ring ——— let ring ———

0 0 0 0 0 0 0 0 0 0 0 0

4 7 6 4 4 4 4 2 2 0 2 4

* composite arrangement

C#add4/E# (Badd4/D#) Bsus2/D# (Asus2/C#) C#5 (B5)

0 3 9 9 9 10 10 12 10 9 9 17 (17)

Gtr. 1 Gtrs. 1 & 2

Gtr. 2 *divisi*

let ring ——— let ring ——— let ring ——— let ring ———

0 0 0 0 0 0 0 0 0 0 0 0

0 7 6 4 4 4 4 2 2 0 2 4

Dmaj7 (Cmaj7) E (D) F# (E) Dmaj7 (Cmaj7) E (D) F# (E)

5 8 7 5 5 4 0 2 1 3 1 0

0 0 0 0 0 0 0 0 0 0 0 0

0 7 6 4 4 4 4 2 2 0 2 4

Gr. 6

Dmaj7 (Cmaj7) E (D) F# (E) Bsus2/D# (Asus2/C#) Eadd6 (Dadd6) Bsus2/D# (Asus2/C#)

Gr. 1

let ring — — — — — let ring — — — — — let ring — — — — —

Gr. 2

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

Verse

Gr. 6: w/ Fill 2
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

F# (E) Bsus2/D# (Asus2/C#) Eadd6 (Dadd6) Bsus2/D# (Asus2/C#) F# (E) Bsus2/D# (Asus2/C#)

There is a wo - man liv - ing in my head, _____ she comes to vis - it ev - 'ry

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gr. 3: w/ Rhy. Fig. 2A

F#m9 (Em9) Bsus2/D# (Asus2/C#) Dmaj7 (Cmaj7) E (D) F# (E) Dmaj7 (Cmaj7) E (D)

night in bed. _____ The spi-ders danc-ing on the wall. _____ Su - i - cide of _ love we could have _

Fill 2

Gr. 6

TAB

5

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times

Gtr. 3: w/ Rhy. Fig. 3A, 3 times

B (A) F# (E) C#add4/E# (Badd4/D#) Bsus2/D# (Asus2/C#) C#5 (B5) B (A)

had it all. And it is you, _____ you are the ghost - be-hind - my eyes. _____

F# (E) C#add4/E# (Badd4/D#) Bsus2/D# (Asus2/C#) C#5 (B5) B (A) F# (E) C#add4/E# (Badd4/D#)

You, _____ you are the ghost - be-hind - my eyes. _____ You, _____

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 1/2 times
Gtr. 3: w/ Rhy. Fig. 4A, 3 1/2 times

Bsus2/D# (Asus2/C#) C#5 (B5) B (A) A (G) B7sus4 (A7sus4) F# (E)

you are the ghost - be-hind - my eyes, _____ be - hind my eyes. The ghost be -

A (G) B7sus4 (A7sus4) F# (E) A (G) B7sus4 (A7sus4) F# (E) A (G) B7sus4 (A7sus4)

hind my eyes. The ghost be - hind my eyes. The ghost be - hind my

(E5)

Gtr. 3

eyes. _____

Gtr. 1

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - rit. let ring - - - - -

Gtr. 2

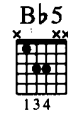
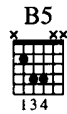
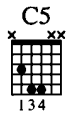
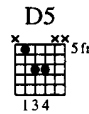
let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - - rit. let ring - - - - -

Thunder Underground

Words and Music by Ozzy Osbourne, Geezer Butler and Zakk Wylde

Tune Down 1/2 Step;
Drop D Tuning:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭



Intro
Slow ♩ = 54

Gtrs. 1 & 2
(heavy dist.)

D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5

First system of guitar notation for the Intro. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is in Drop D tuning. The first staff shows a heavy distorted guitar part with a 'P.M.' (pick mute) instruction. The second staff is a tablature line with fret numbers and 'X' marks for muted notes. The third staff is a bass line with fret numbers.

Gtr. 1: w/ Rhy. Fill 1

D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5

Gtr. 2

Second system of guitar notation. It continues the heavy distorted guitar part. The first staff shows a 'P.M.' instruction. The second staff is a tablature line. The third staff is a bass line. The system ends with a 'w/ bar grad. release' instruction.

Third system of guitar notation. It continues the heavy distorted guitar part. The first staff shows a 'P.M.' instruction. The second staff is a tablature line. The third staff is a bass line. The system ends with a '-1 1/2' instruction.

D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5

Fourth system of guitar notation. It continues the heavy distorted guitar part. The first staff shows a 'P.M.' instruction. The second staff is a tablature line. The third staff is a bass line. The system ends with a 'End Rhy. Fig. 1' instruction.

Fifth system of guitar notation. It continues the heavy distorted guitar part. The first staff shows a 'P.M.' instruction. The second staff is a tablature line. The third staff is a bass line. The system ends with a 'End Rhy. Fig. 1' instruction.

Sixth system of guitar notation. It continues the heavy distorted guitar part. The first staff shows a 'P.M.' instruction. The second staff is a tablature line. The third staff is a bass line. The system ends with a 'P.H. full 1/2' instruction.

* Gtr. 1 tabbed to left of slash.

** loco applies to Gtr. 1 only.

Rhy. Fill 1

Gtr. 1

Diagram for Rhy. Fill 1. It shows a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is in Drop D tuning. The first staff shows a heavy distorted guitar part with a 'P.M.' instruction. The second staff is a tablature line with fret numbers and 'X' marks for muted notes. The third staff is a bass line with fret numbers. The system ends with a '1/2' instruction.

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Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, 1st time
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times, 2nd time

D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5



1. Your thoughts are com - pro - mis - ing, self cen - tered, pa - tron - iz - ing.
2. Your mor - bid fear of los - ing, de - stroys the lives you're us - ing.

Gtrs. 1 & 2: w/ Rhy. Fill 3, 2nd time

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times, 2nd time

D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5



Your im - age su - per - cedes your soul. _____ You find me mys - ti - fy - ing,
You on - ly have one point of view. _____ The stig - ma of de - lu - sion,

D5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5 D5 G5 D5 G5 D5 G5 F5 G5 F5 G5



sub - hu - man, so an - noy - ing. You can't have me un - der con - trol. _____
con - firms your self il - lu - sion. And af - ter all this could be you. _____

Chorus

D5 Cadd9

D5

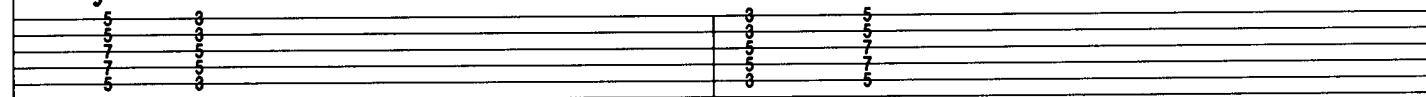


You think _ you live _ for - ev - er. _____

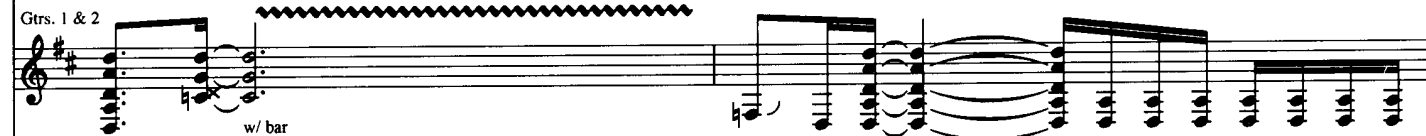
Gtr. 3 (clean)



f w/ chorus



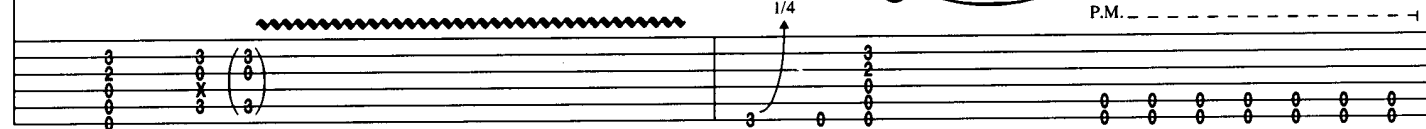
Gtrs. 1 & 2



w/ bar

1/4

P.M.



Rhy. Fill 3

Gtrs. 1 & 2

* Gtr. 1

* Gtr. 2

divisi

* w/ wah effect

Musical notation for Rhy. Fill 3, showing a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The guitar part is electric and features a melodic line with a w/ bar instruction. Below the notation is a TAB section with fret numbers.

Rhy. Fig. 2

Gtrs. 1 & 2

Musical notation for Rhy. Fig. 2, showing a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The guitar part is electric and features a melodic line. Below the notation is a TAB section with fret numbers.

Gtr. 3: w/ Rhy. Fill 4, 2nd & 3rd times

Cadd9 D5 Cadd9

You don't_ find that pro-found. _____ You won't. think you're_ so

w/ bar P.M. ----- 1 w/ bar

To Coda ⊕

Gtrs. 1 & 2: w/ Rhy. Fill 5, 2nd time

D5 Cadd9 D5

clev - er _____ when you hear thun-der un - der-ground. _____

1. All right now!_
2., 3. Here we go now!_

w/ bar P.M. ----- 1 w/ bar

-1 1/2

Rhy. Fill 4
Gtr. 3

Rhy. Fill 5
Gtrs. 1 & 2

Interlude

Gtr. 3 tacet
Gtrs. 4 & 5: w/ Rhy. Fills 2 & 2A
D5

Ab5 D5 Ab5

Ah. _____

Gtr. 2

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

*Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

simile on repeats

Gtr. 1

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

simile on repeats

* Harmonics found between second and third frets.

D5 Ab5 D5 Ab5

Ah. _____

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

Rhy. Fill 2A Gtr. 5 (dist.)

w/ slide f steady gliss. steady gliss.

TAB

13 (13) X

12 (12) X

Rhy. Fill 2 Gtr. 4 (dist.)

f w/ slide steady gliss. steady gliss.

TAB

6 12 X

6 12 X

* E5

* Chord symbols reflect overall tonality.

let ring _ _ _ _ _

let ring _____

E5 F5 G5 D5 C5 D5

I'll nev - er know the an - swer to it all _ 'til my dy - ing day. _

let ring _ _ _ _ _ (cont. in slash)

2 0 2 0 2 0 3 0 3 0 3 5 0 7 5 7 7 5 7 5 0 2 2 5 5

D5 C5 B5 Bb5 C5 D5 C5 B5 Bb5 A Bb5 A Bb5

open open

12

6

P.M. -----

full full full full full hold bend

5 5 5 0 0 5 5 5 0 0 7 7 7 7 7 7 5 7

D5 Ab5 D5

You're on - ly — mor - tal af - ter all. —

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm.

P.M. — — P.M. — — P.M. — — P.M. — — P.M. — — P.M. — — P.M. — —

End Rhy. Fig. 4

Ab5 D5 Ab5

Your ap - pe - tite for pow - er sub - verts your ev - 'ry hour. —

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm. Harm.

P.M. — — P.M. — — P.M. — — P.M. — — P.M. — — P.M. — — P.M. — — P.M. — —

D5 Ab5 D5

But ev - 'ry time the might - y fall. —

8va loco 8va loco 8va loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm.

P.M. — — P.M. — — P.M. — — P.M. — — P.M. — — P.M. — — P.M. — —

D.S. al Coda

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times, simile
Gtr. 4: w/ Rhy. Fill 2, 3 times, simile

D5 Ab5 D5 Ab5 D5 Ab5 D5

Ah. — Ah. —

play 3 times

Begin Fade

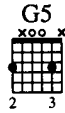
Fade Out

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 C5 B5 Bb5 C5 D5 C5 B5 Bb5 D5 C5 B5 Bb5 C5 D5 C5 B5 Bb5 D5 C5 B5 Bb5 C5

See You on the Other Side

Words and Music by Ozzy Osbourne, Lemmy Kilmister and Zakk Wyld



Tune Down 1/2 Step:

① - E \flat ④ - D \flat

② - B \flat ⑤ - A \flat

③ - G \flat ⑥ - E \flat

Intro

Moderately Slow $\text{♩} = 78$

Gtrs. 1 & 2 (clean)

(bass & drums) **3**

**Gmaj7add6

Gmaj7

Rhy. Fig. 1

mf w/ chorus & delay
let ring throughout

TAB

**Chord symbols reflect overall tonality.

Em9

TAB

C

Gmaj7

End Rhy. Fig. 1

TAB

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas.

Gmaj7

Em9

1. Voic - es, a thous - and, thous - and voic - es. —

* w/ echo repeats

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gmaj7

C

Whis - per - ing, — the time has passed for

Em9

C

choic - es. — Gold - en days are pass - ing — o -

Chorus

Gtrs. 1 & 2 tacet
D5/A

G5 Cadd9

G

Gmaj7

ver, ____ yeah. ____ I can't seem to see ____ you ba - by, ____

*Gtrs. 3 & 4 (dist.)

f

let ring

* composite arrangement

D5

Cadd9

F5 G5

F5

D5/A

Cadd9

al- though my eyes are o - pen wide. But I know ____ I'll see you

P.M. - 1

P.M. - 1

G

Gtrs. 1 & 2: w/ Fill 1
A5

B5

C5

D5

once more, ____ when I see you, I'll see you on the oth - er

P.S.

let ring

Em7

A5

B5 C5

D5

side. ____ Yes, I'll see ____ you, I'll see you on the oth - er side, -

let ring

Fill 1
Gtrs. 1 & 2

let ring

T
A
B

4 2 4 0 3 0 4

G5 Gtrs. 3 & 4 tacet Gmaj7add6 Gmaj7

yeah.

Gtrs. 1 & 2

let ring -----

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas.

Gmaj7

Em9

C

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gmaj7

2. Leav-ing,

3. Hold me,

* w/ echo repeats

I hate to see you cry. _____
hold me tight I'm fall - ing. _

Griev-ing,
Far a - way,

Em9 C

I hate to say good - bye. _____
dis - tant voic - es call - ing. _____

Dust and ash for - ev -
I'm so cold I need _ you _ darl -

Chorus

Gtrs. 3 & 4: w/ Fill 5, 2nd time

Gmaj7

Gtrs. 1 & 2 tacet

D5/A

G5 Cadd9

G

- ver, _____ yeah. _____
- ing, _____ yeah. _____

Though I know_ we must _ be part - ed, _
I was down_ but now _ I'm fly - ing, _

Gtrs. 3 & 4

w/ bar

let ring -----

-1 -1 1/2

Fill 5

Gtrs. 3 & 4

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

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-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

Gtrs. 1 & 2: w/ Fill 1
A5 B5 C5 D5 Em7

see you, I'll see you on the oth - er side. Yes I'll see
see you, see you on the oth - er side. Yes I'll see

Gtrs. 3 & 4

let ring

Rhy. Fill 1
Gtrs. 3 & 4

let ring

P.S.

TAB

Bridge

Gtrs. 1, 2, 6 & 7 tacet
Cadd9

G Cadd9 G5 D/F#

Nev - er thought I'd feel like this, — strange to be a - lone, — yeah. —

Gtrs. 3 & 4

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

Cadd9 G D5 C5 C(b5) C5 D5 C5 C(b5) C5

But we'll be to - geth - er carved in — stone, — carved in — stone, — carved in —

let ring — — — — — let ring — — — — — P.M. — — — — — P.M. — — — — —

D5 C5

stone. — — — — —

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

C G

Gtrs. 3 & 4 tacet Gmaj7add6

Gtrs. 1 & 2

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — — let ring — — — — —

⊕ Coda

Gtrs. 1 & 2: w/ Fill 1

G A5 B5 C5 D5 Em7

I'm gon-na see you, see you on the oth-er side. _____ God knows I'll

Gtrs. 3 & 4

P.S. let ring ——— 1/4 let ring ———

A5 B5 C5 D5 G5

see you, see you on the oth-er side, — yeah.

Outro

Gtrs. 3 & 4 tacet

Gmaj7add6 Gmaj7

I'll see you, — see you on the oth-er side..

Gtrs. 1 & 2

Rhy. Fig. 2

Em9

I'm gon - na

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 5 times
Gmaj7

Em9

see you, _ see you on the oth-er side. _____ God knows I'll

Gmaj7

Em9

see you, _ see you on the oth-er side. _____ I wan-na

Riff A

Gtr. 8 (dist.)

mf

Harm. _____

12 7 12 12 7 12 12 7 12 7 7 7

End Riff A

Gtr. 8: w/ Riff A, 3 times
Gmaj7

Em9

see you, yeah, yeah, yeah, _ see you on the oth-er side. _____ God knows I'll

Begin Fade

Gmaj7

Em9

see you, _ see you on the oth-er side. _____ I'm gon-na

Riff B

Gtr. 9 (dist.)

mf

Harm. _____

5 5 7 5 5 7 12 5 5 12 5 5 5 5 5

End Riff B

Gtr. 9: w/ Riff B
Gmaj7

Em9

see you, _ see you on the oth-er side. _____ God knows I'll

Fade Out

Tomorrow

Words and Music by Ozzy Osbourne, Zakk Wyld, John Purdell and Duane Baron

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
 ② = B♭ ⑤ = A♭
 ③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 70

* Gtr. 1

** Gm
Riff A

* doubled throughout

** Chord symbols reflect overall tonality.

Verse

Gtr. 1: w/ Riff A, 2 times
Gm

§ Pre-Chorus

Gtr. 2: w/ Fill 1
Gtr. 3 tacet, 2nd time
Gtr. 4: w/ Fill 3, 2nd time
Gm

Gtr. 1 tacet
Gm

dead. _____
fied. _____

1. Liv - ing in the thun - der,
2. Chas - ing all the rain - bows,
3. See Additional Lyrics

dri - ving me in -
fall - ing from the

*Gtrs. 3 & 4 (dist.)

f

simile on repeat

20

*composite arrangement

Bb Fsus4 F Csus4 C

sane. _____
sky. _____

Can I get a wit - ness
I know your in - ten - tions

to take a - way the
are all a bunch of

let ring - - - - -

Gm Bb5 Gm

pain? _____
lies. _____

Walk - ing on the wa - ter,
I'm run - ning out of pa - tience,

go - ing no - where
fall - ing off

P.M. - - - - -

Fill 1
Gtr. 2 (dist.)

pp *f*
fdbk.

15

T
A
B

Fill 3
Gtr. 4

w/ bar +1 1/2 +1/2

3 (3)

T
A
B

Gtrs. 3 & 4: w/ Fill 5, 3rd time

B \flat F \sharp us4 F C \sharp us4 C

fast. _____
track. _____

Feel - ing like I'm walk - ing with no shoes _ on bro - ken
You bet - ter start to wor - ry 'cause I may _ not make it

let ring _ _ _ _ _

Gm Chorus B \flat 5 C5

glass. _____
back. _____

You know _ it. }
All right _ now. }

You don't have to leave _ the lights.

P.S. P.H.

G5 B \flat 5 C5

on, _____ and I'm so used to be - ing

loco P.H. P.M. P.H. P.H.

pitch: D pitch: D

Fill 5
Gtrs. 3 & 4

P.M. _ _ _ _ _ P.S.

T
A
B

Gr. 2: w/ Fill 2
G5

blind. _____

1., 3. No more good - byes or
2. One good reas - on to

loco

full full full full *

* vib lower note only

Cm/Eb G5 F5 C5 G5

yes - ter - days _____ } so it's, I'll see _____ you to - mor - row. _____
blow me a - way _____

P.M. - - - 1/2 P.M. - - - P.H. - - - full

To Coda ⊕ F5 C5 G5

I'll see _____ you to - mor - row. _____

P.M. - - - 1/2 P.M. - - - P.H. - - - full

Fill 2
Gr. 2

p < *mf*

TAB

1. 2.

N.C.(Gm) N.C.(Gm7)

2. Wel-come to the (3rd time) Spoken: I nev-er killed an-y-bod-y.

†Interlude
Gtrs. 3 & 4 tacet
N.C.(Gm7)

**Gtr. 5
mf

* w/ vocal echo ** bass arr. for gtr.
† With misc. sound effects, random pick slides, etc.

1., 2. 3.

(Gm6) (Gm6) Gtr. 5: w/ Fill 4

1. Can't wait 'til to - mor - row... Spoken: It was a god. Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

2. 'Cause to - mor-row nev-er comes...

Gtr. 6 (dist.)

Guitar Solo

Gtr. 5 tacet
Gtr. 1: w/ Riff A, 2 times
Gm

F5 C5

full full full full

Fill 4
Gtr. 5

TAB (2)

D.S. al Coda

D5 F5 C5 Bb5 D Db C Bb5 G5

3. Liv-ing in the

full full full

T T T T

wah off w/ bar

-1 -1 1/2 -2 1/2

* Trill w/ right index finger

⊕ *Coda*

F5 C/E Cm/Eb G5 F5 C5 G5

No more reas- ons to blow you a - way. So it's, I'll see _ you to - mor - row. _

Gtrs. 3 & 4

P.M. - - P.M. - - P.H. - -

1/2 full

F5 C5

P.M. - - P.M. - - P.H. - -

1/2 full

8va

fdbk.

pitch: A

Additional Lyrics

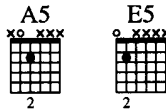
3. Living in the big house, dying by the rail.
 If I wanted your opinion I'd call you in hell.
 Could that be the mailman knocking on the door,
 Or just another lightweight finally evening the score,
 You know it.

Denial

Words and Music by Ozzy Osbourne, Mark Hudson and Steve Dudas

Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
 ② = B \flat ⑤ = A \flat
 ③ = G \flat ⑥ = E \flat



Intro

Moderately Slow $\text{♩} = 66$

*C C/B \flat C/A C

Rhy. Fig. 1
 **Gtrs. 1 & 2

(drums)

f w/ chorus
 let ring throughout

End Rhy. Fig. 1

3

full

T
A
B

* Chord symbols reflect overall tonality.
 ** composite arrangement

C/A G5 G/F Em Gtr. 1: w/ Fill 1
 Gtr. 2 C/E Em6 C/E

T
A
B

Verse

Em C/E Em6 C/E Em C/E

1. You are my on - ly daugh - ter,

I guess - I made you twice.

You look in - side my oth - er,

Rhy. Fig. 2

Gtrs. 1 & 2

T
A
B

* w/ random fdbk. next 4 meas.

Fill 1

Gtr. 1

8va

loco

w/ wah-wah

fdbk.

T
A
B

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Em6 C/E Cmaj7 F#7add4/C

he'll give you bad ad-vice. I will tell you I'm o-kay, — but deep in-side I'm a - fraid.

End Rhy. Fig. 2

wah off

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

Em C/E Em6 C/E Em C/E

2. I don't drink ho - ly wa - ter, I'm not — the son of Christ. I ain't no black mes - si - ah,

Em6 C/E Cmaj7

and I — don't load my dice. You can tell me you're all right, — but

Gtrs. 1 & 2: w/ Fill 2

F#7add4/C

Chorus

A5 Rhy. Fig. 3

E5

Gtrs. 1 & 2

P.M. — P.M. — P.M. —

why are you so a - fraid? You're in de - ni - al, you nev - er will be - lieve it's

Rhy. Fig. 3A

15ma loco 15ma loco 15ma

Gtr. 3 (dist.)

f

P.H. — P.H. — P.H. —

P.M. — P.M. — P.M. —

Fill 2

Gtrs. 1 & 2

(cont. in slash)

T A B

A5 E5 Gtr. 3 tacet C
End Rhy. Fig. 3

you. De - ni - al, you al - ways hide be - hind the truth. You'll

loco 15ma loco 15ma End Rhy. Fig. 3A
Gtrs. 1 & 2

C/Bb C/A Gtr. 1: w/ Fill 1 Em C/E Em6 C/E

nev - er be - lieve it, you nev - er be - lieve it's you.

Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile Em C/E Em6 C/E Em C/E

3. I don't think I'm a - maz - ing, in fact I'm quite in - sane. To live in - side my buck - et,

Em6 C/E Cmaj7

with all my plas - tic chains. Peo - ple tell me ev - 'ry time, I

Gtrs. 1 & 2: w/ Fill 2 F#7add4/C

look at the wrong all right. You're in de - ni - al,

Chorus
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, simile A5

E5 A5 E5

you nev - er will be - lieve it's you. De - ni - al, you al - ways hide be - hind the

Gr. 3 tacet
C

C/Bb C/A C

truth. _____ You'll nev-er be-lieve_ it, you nev-er be-lieve_ it's ____ you. You'll

Rhy. Fig. 4

Gr. 1 & 2

End Rhy. Fig. 4

The first system of music includes a guitar part for Gr. 3 (tacet) and Grs. 1 & 2. The vocal line has lyrics: "truth. _____ You'll nev-er be-lieve_ it, you nev-er be-lieve_ it's ____ you. You'll". Chords C, C/Bb, C/A, and C are indicated above the staff. A rhythmic figure (Rhy. Fig. 4) is shown for Grs. 1 & 2, and its end is marked.

Bridge

Gtrs. 1 & 2 tacet
Gr. 4: w/ Fill 3, 3 times

C/Bb A9 Am Em

nev-er be-lieve_ it, you nev-er be-lieve it. _

Riff A

Gr. 3

End Riff A

P.M. _ _ P.M. _ _ P.M. _ _ P.M. _ _ P.M. _ _ P.M. _ _ P.M. _ _ P.M. _ _

The Bridge section features guitar parts for Grs. 1 & 2 (tacet) and Gr. 4 (with Fill 3, 3 times). The vocal line continues with "nev-er be-lieve_ it, you nev-er be-lieve it. _". Chords C/Bb, A9, Am, and Em are indicated. A Riff A is shown for Gr. 3, with a "P.M." (pick mute) instruction for each of the eight measures. The riff ends with "End Riff A".

Gr. 3: w/ Riff A, 3 times
Am Em Am Em

(Se - crets told you, dream - land holds you. Se - crets told you, You would-n't be-lieve_ it, you could-n't con-cieve_ it. dream - land holds you.)

The second system continues the vocal line with lyrics: "(Se - crets told you, dream - land holds you. Se - crets told you, You would-n't be-lieve_ it, you could-n't con-cieve_ it. dream - land holds you.)". Chords Am, Em, Am, and Em are indicated. Gr. 3 is marked as playing Riff A 3 times.

Gr. 4 tacet
Am Em

Se - crets told you, You wan - na re - ceive _ it, you got - ta be - lieve it's dream - land holds you.)

The third system continues the vocal line with lyrics: "Se - crets told you, You wan - na re - ceive _ it, you got - ta be - lieve it's dream - land holds you.)". Chords Am and Em are indicated. Gr. 4 is marked as tacet.

Fill 3
Gr. 4 (clean)

f

w/ delay

TAB

10 9

Fill 3 is a guitar part for Gr. 4 (clean). It consists of a single measure with a forte (f) dynamic and a "w/ delay" instruction. Below the staff is a guitar tab showing a 10th fret bend into a 9th fret.

Guitar Solo

*Am

Em

you. _____

Gtr. 5 (dist.)

f **w/ octave pedal

Gtr. 3

* Chord symbols reflect overall tonality.

** set 2 octaves below

Am

Em

Am

Em

full

1/2

full

full

full

full

full

full

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part begins with a series of chords and arpeggios, including a wavy line indicating a tremolo effect. The bass part is shown in a lower register, with a wavy line indicating a tremolo effect. The second system continues the guitar part, featuring a wavy line and a tremolo effect. The bass part continues with a wavy line and a tremolo effect. The third system shows the guitar part with a wavy line and a tremolo effect. The bass part continues with a wavy line and a tremolo effect.

The musical score is written for guitar and consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a 'C5' label above the staff. The notation shows a series of eighth notes with upward bowing or breath marks, grouped in measures of 12. Below the staff, the text 'w/ wah-wah' is written. The second staff continues the sequence of eighth notes, with fret numbers 8, 10, and 12 indicated above the notes. The third staff shows a sequence of chords, each consisting of a low note and a high note, with a 'P.M.' label and a dashed line below each chord. The fourth staff shows a sequence of chords, each consisting of a low note and a high note, with a 'P.M.' label and a dashed line below each chord. The fifth staff shows a sequence of chords, each consisting of a low note and a high note, with a 'P.M.' label and a dashed line below each chord.

The image shows a musical score for a guitar exercise. It consists of two systems of staves. The first system has a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody is written in a single line with many beamed eighth notes, grouped into four measures of 12 notes each. Below the melody is a line of fret numbers: 14 15 17 14 15 17 12 14 15 12 14 15 10 12 14 10 12 14 8 10 12 8 10 12 12 13 15 12 13 15 10 12 13 10 12 13 8 10 12 8 10 12 7 8 10 7 8 10. The second system has a treble clef staff with a key signature of one sharp (F#). It contains four measures of a power chord (F#5) on the fifth string, each marked with a downward bowing or breath mark (P.M. - - - -). Below the staff is a line of fret numbers: 4 4 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2.

E5 A5 E5

you al - ways hide be - hind the truth. — De - ni - al, you nev - er will be - lieve it's

A5 E5 C

Gtr. 3 tacet
Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 times

you. — De - ni - al, you al - ways hide be - hind the truth. — Yeah,

C/Bb C/A C C/Bb C/A

yeah. — Be - hind the — truth. — Yeah, yeah. — It's —

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 6 times, simile

C C/Bb C/A C C/Bb

true, (Ah. — yeah, yeah. — Be - hind the truth, — Ah. — yeah,

C/A *C C/Bb C/A

yeah. — It's — you, Ah. — yeah, yeah. — Be - hind the —

* w/ wah-wah

Begin Fade

C C/Bb C/A C C/Bb

truth, — Ah. — yeah, yeah. — It's gon-na be al - right, — Ah. — just hold on

Fade Out

C/A C C/Bb C/A

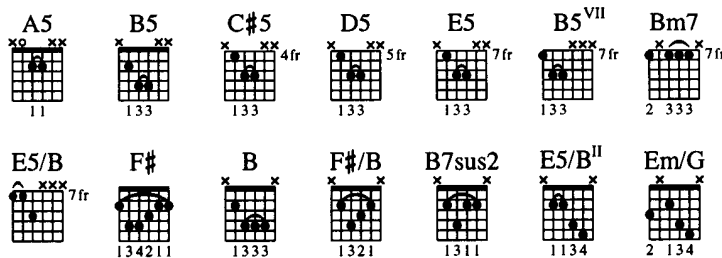
tight. — It's gon-na be al - right, — Ah. — just hold on tight. — It's gon-na be al - right..

My Little Man

Words and Music by Ozzy Osbourne and Steve Vai

Gtr. 1 & 3: Capo IV
Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



Intro

Moderately Slow ♩ = 60

C#7sus4 †(A7sus4) C#9(no 3rd) (A9(no 3rd)) F# C#add4/E# B (D) (Aadd4/C#) (G)

* Gtr. 1

let ring throughout

TAB

* elec. sitar arr. for gtr.

† Symbols in parentheses represent chord names respective to capoed guitars.
Symbols above reflect actual sounding chords.
Chord symbols reflect overall tonality.

C#9(no 3rd) (A9(no 3rd)) C#m7 (Am7) B (G) C#sus2 (Asus2) Gtr. 2: w/ Fill 1 Bsus2 (Gsus2) C#/B* (A/G*)

* bass plays B

TAB

Bmaj7 (Gmaj7) C# B C# B E B C#sus2 (Asus2) Gtr. 3: w/ Fill 2

1. Don't you

TAB

Fill 1
Gtr. 2 (dist.)

mp grad. cresc. mf f

fdbk.

TAB

pitch: G#

Fill 2
* Gtr. 3

mf

TAB

* elec. sitar arr. for gtr.

Verse

C#sus2
(Asus2)

C#7sus4
(A7sus4)

C#7
(A7)

E
(C)

F#
(D)

C#sus2
(Asus2)

know I love you more than life it - self?_ Don't you know that you're my pride?_ And I
like to keep you with me all your life_ but I know I can't do that. _ So I

Rhy. Fig. 1

* Bkgd. vocal 2nd time only.

C#7sus4
(A7sus4)

C#7
(A7)

E
(C)

B/D#
(G/B)

C#sus2
(Asus2)

would not have you walk - ing through this world _ with - out me by your side. _ } Go to
must teach - ing you the wrong from right to keep the vul - tures from your back. _ }

End Rhy. Fig. 1

Chorus

A5

B5

C#5

* Gtr. 2
f

sleep _ my lit - tle _ man. _ Don't you

* Gtr. 2, 2nd time only.

1. 2.

D5 E5 C#5 C#9(no 3rd) (A9(no 3rd)) C#5

weep my lit-tle man. 2. I'd man.

Bridge

Gtr. 2 tacet
Bsus2 (Gsus2)

C#/B** (A/G**)

Bmaj7 (Gmaj7)

C#/B (A/G)

And when you're dream - ing, you can talk to an - gels.

* Gtr. 4

mf

Gtr. 1

* elec. sitar arr. for gtr. ** bass plays B

Bsus2 (Gsus2)

C#/B (A/G)

B5^{VII}

Gtr. 2

So wipe the tears from your eyes.

And if there's de - mons that try to steal _ your breath a - way.

Gr. 5: w/ Fill 3

The musical score is for guitar, featuring a lead line and a bass line. The lead line is in the key of D major (indicated by two sharps) and 4/4 time. It begins with a half note D4, followed by a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter rest. The lyrics "You can't be - lieve that, know my spir - it will be - stand - ing by your side." are written below the lead line. The bass line is in the key of D major and 4/4 time. It begins with a half note D3, followed by a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter rest. The score includes a guitar solo section with a key signature change to D minor (indicated by two flats) and a time signature change to 3/4. The solo section begins with a half note D3, followed by a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter rest. The score includes a guitar solo section with a key signature change to D minor (indicated by two flats) and a time signature change to 3/4. The solo section begins with a half note D3, followed by a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter rest.

Fill 3
Gtr. 5 (dist.)

f w/ heavy flanging

T
A
B

19 \ 13 14 15 16 17 17 18 19

Guitar Solo

Gtrs. 2 & 4 tacet

E

(C)

F#^b/E*
(D/C*)

E

(C)

F#^b/E
(D/C)

Gtr. 6 (dist.)

First system of guitar notation for Gtr. 6 (dist.). It includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The staff contains a series of notes with various articulations: a wavy line for distortion, a '3' for a triplet, and 'w/ bar' for a bar bend. The notes are: F#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, C#82, D82, E82, F#82, G#82, A82, B82, C#83, D83, E83, F#83, G#83, A83, B83, C#84, D84, E84, F#84, G#84, A84, B84, C#85, D85, E85, F#85, G#85, A85, B85, C#86, D86, E86, F#86, G#86, A86, B86, C#87, D87, E87, F#87, G#87, A87, B87, C#88, D88, E88, F#88, G#88, A88, B88, C#89, D89, E89, F#89, G#89, A89, B89, C#90, D90, E90, F#90, G#90, A90, B90, C#91, D91, E91, F#91, G#91, A91, B91, C#92, D92, E92, F#92, G#92, A92, B92, C#93, D93, E93, F#93, G#93, A93, B93, C#94, D94, E94, F#94, G#94, A94, B94, C#95, D95, E95, F#95, G#95, A95, B95, C#96, D96, E96, F#96, G#96, A96, B96, C#97, D97, E97, F#97, G#97, A97, B97, C#98, D98, E98, F#98, G#98, A98, B98, C#99, D99, E99, F#99, G#99, A99, B99, C#100, D100, E100, F#100, G#100, A100, B100, C#101, D101, E101, F#101, G#101, A101, B101, C#102, D102, E102, F#102, G#102, A102, B102, C#103, D103, E103, F#103, G#103, A103, B103, C#104, D104, E104, F#104, G#104, A104, B104, C#105, D105, E105, F#105, G#105, A105, B105, C#106, D106, E106, F#106, G#106, A106, B106, C#107, D107, E107, F#107, G#107, A107, B107, C#108, D108, E108, F#108, G#108, A108, B108, C#109, D109, E109, F#109, G#109, A109, B109, C#110, D110, E110, F#110, G#110, A110, B110, C#111, D111, E111, F#111, G#111, A111, B111, C#112, D112, E112, F#112, G#112, A112, B112, C#113, D113, E113, F#113, G#113, A113, B113, C#114, D114, E114, F#114, G#114, A114, B114, C#115, D115, E115, F#115, G#115, A115, B115, C#116, D116, E116, F#116, G#116, A116, B116, C#117, D117, E117, F#117, G#117, A117, B117, C#118, D118, E118, F#118, G#118, A118, B118, C#119, D119, E119, F#119, G#119, A119, B119, C#120, D120, E120, F#120, G#120, A120, B120, C#121, D121, E121, F#121, G#121, A121, B121, C#122, D122, E122, F#122, G#122, A122, B122, C#123, D123, E123, F#123, G#123, A123, B123, C#124, D124, E124, F#124, G#124, A124, B124, C#125, D125, E125, F#125, G#125, A125, B125, C#126, D126, E126, F#126, G#126, A126, B126, C#127, D127, E127, F#127, G#127, A127, B127, C#128, D128, E128, F#128, G#128, A128, B128, C#129, D129, E129, F#129, G#129, A129, B129, C#130, D130, E130, F#130, G#130, A130, 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D175, E175, F#175, G#175, A175, B175, C#176, D176, E176, F#176, G#176, A176, B176, C#177, D177, E177, F#177, G#177, A177, B177, C#178, D178, E178, F#178, G#178, A178, B178, C#179, D179, E179, F#179, G#179, A179, B179, C#180, D180, E180, F#180, G#180, A180, B180, C#181, D181, E181, F#181, G#181, A181, B181, C#182, D182, E182, F#182, G#182, A182, B182, C#183, D183, E183, F#183, G#183, A183, B183, C#184, D184, E184, F#184, G#184, A184, B184, C#185, D185, E185, F#185, G#185, A185, B185, C#186, D186, E186, F#186, G#186, A186, B186, C#187, D187, E187, F#187, G#187, A187, B187, C#188, D188, E188, F#188, G#188, A188, B188, C#189, D189, E189, F#189, G#189, A189, B189, C#190, D190, E190, F#190, G#190, A190, B190, C#191, D191, E191, F#191, G#191, A191, B191, C#192, D192, E192, F#192, G#192, A192, B192, C#193, D193, E193, F#193, G#193, A193, B193, C#194, D194, E194, F#194, G#194, A194, B194, C#195, D195, E195, F#195, G#195, A195, B195, C#196, D196, E196, F#196, G#196, A196, B196, C#197, D197, 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E (C) F#^b/E (D/C) F#sus4/E (Dsus4/C) F#^b/E (D/C) G (E^b) A (F)

8va

semi-harm.

full

16 18 10 18 19 10 19 (19)

20 20 (20) 20

22 22 (22) 22

w/ bar slack

slack

0 0

Interlude

B F#^b/B B7sus2 E5/B¹¹ Em/G B

Gtr. 2

You saved ___ me, ___ you gave ___ me ___ the great - est gift ___ of all. ___

8va

full

19 22

(19) (22)

(19) (22)

Gtr. 6 tacet

F[♯]/B

B7sus2

E5/B¹¹

Em/G

C[♯]5

Be - lieve me, be - lieve me, there ain't no moun - tain that's too

Gtr. 1

Gtr. 3: w/ Fill 2

tall. 3. I would

Verse

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 1

C[♯]sus2
(Asus2)

C[♯]7sus4
(A7sus4)

C[♯]7
(A7)

E
(C)

F[♯]
(D)

C[♯]sus2
(Asus2)

glad - ly car - ry your cross for you to take your pain a - way. But what

Gtr. 2: w/ Rhy. Fill 1 (see next page)

C[♯]7sus4
(A7sus4)

C[♯]7
(A7)

E
(C)

B/D[♯]
(G/B)

C[♯]sus2
(Asus2)

I can't car - ry is my love for you be - yond my dy - ing day. So be

Chorus

A5 Rhy. Fig. 2A B5 C#5 D5

Gtr. 2

strong my lit - tle man. When I'm

Gtr. 1 Rhy. Fig. 2

E5 C#5 A5 End Rhy. Fig. 2A

gone my lit - tle man. You've got to

End Rhy. Fig. 2

Rhy. Fill 1 Gtr. 2

(cont. in slash)

TAB

Gtr. 1: w/ Rhy. Fig. 2, 1 1/4 times, simile

Gtr. 2: w/ Rhy. Fig. 2A, 4 times, simile

A5 B5 C#5 D5

he my lit - tle man. So don't you

E5 C#5 A5

weep my lit - tle man. Go to

B5 C#5 D5

Gtr. 1: w/ Rhy. Fill 2

sleep my lit - tle man. Don't you

E5 C#5 A5

Gtr. 1: w/ Rhy. Fig. 2, last 2 meas.

weep my lit - tle man. You've got to

B5 C#5 D5

Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile

be my lit - tle man. So don't you

Begin Fade

E5 C#5 A5

weep my lit - tle man. Go to

B5 C#5 D5

sleep my lit - tle man. Don't you

E5 C#5 A5

Fade Out

weep my lit - tle man. Go to

Rhy. Fill 2
Gtr. 1

TAB

5 5 3 3 5 3 4 5 0
0 0 7 0 5 0

My Jekyll Doesn't Hide

Words and Music by Ozzy Osbourne, Geezer Butler and Zakk Wylde

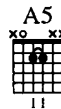
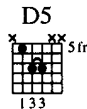
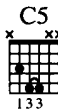
Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
 ② = B \flat ⑤ = A \flat
 ③ = G \flat ⑥ = E \flat

Intro

Freely

N.C.



Gtr. 1 (dist.)

8va Riff A End Riff A

mf fdbk.

TAB 4 (4) (4)

Gtr. 2 (dist.)

pitch: F \sharp 15ma Riff A1 End Riff A1

mf fdbk.

TAB 3 (3) (3)

Gtr. 3 (dist.)

8va loco

pp * *mf* fdbk. full grad. release

TAB 3 (3) (3)

Moderately $\text{♩} = 74$

(band enters)

Gtr. 3 tacet

Gtrs. 1 & 2: w/ Riffs A & A1, 2 times

* volume swell

Gtrs. 4 & 5 (dist.)

A5 G5 E \flat 5 D5 N.C. G5 G \sharp 5 A5 N.C.

f P.M. $\text{—} \text{—} \text{—}$ 1/2

A5 G5 E \flat 5 D5 N.C. G5 G \sharp 5 A5 N.C.

P.M. $\text{—} \text{—} \text{—}$ w/ wah-wah full full

Gtrs. 1 & 2 tacet
A5 G5 Eb5 D5 G5 G#5 A5

wah off

P.M. — — — — —

1/2

A5 G5 Eb5 D5 G5 G#5 A5

P.M. — — — — —

full

§ Gtr. 7: w/ Fill 1, 3rd time
Rhy. Fig. 1B
8va A5 Ab5 G5

Gtr. 6 (heavy dist.)
mf
P.H. — — — — —

8va A5 Ab5 G5

P.H. — — — — —

Rhy. Fig. 1
8va loco

Gtr. 4
P.H. P.M. — — — — —

8va loco

P.H. P.M. — — — — —

P.H. P.M. — — — — —

P.H. P.M. — — — — —

Gtr. 5 Rhy. Fig. 1A

P.M. — — — — —

P.M. — — — — —

P.M. — — — — —

P.M. — — — — —

Fill 1
Gtr. 7

T
A
B

17

Verse

Gtrs. 4, 5 & 6: w/ Rhy. Figs. 1, 1A, & 1B, 2 times, simile

1. Con - demned to vi - o - lence, ar - rest - ed by pain, _____
 2. A kill - er's smile _____ with a psy - cho star dream, _____
 3. See Additional Lyrics

in - side the soul lies a man in - sane. _____
 be - hind the mask things are-n't what they seem. _____

Con - ceived in an - ger, ad - dict - ed to hate, _____
 Un - ho - ly sol - dier, dis - ci - ple of sin, _____

the mu - tant of child mind of a twist - ed state. _____
 what kind of mind are you liv - ing in? _____

Chorus

Gtr. 6 tacet
N.C.(G5)

Gtr. 5: w/ Rhy. Fill 1, 2nd time

A5

(G5)

A5

E♭

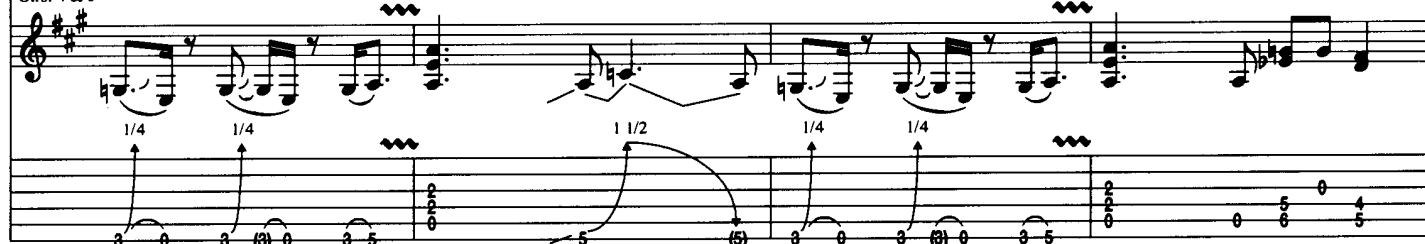
D



Be - ware the con-tra-dic-tion,
You're preach-ing rev - o - lu-tion.

be-neath the crim-son void. -
Don't you mean gen - o - cide? -

Gtrs. 4 & 5



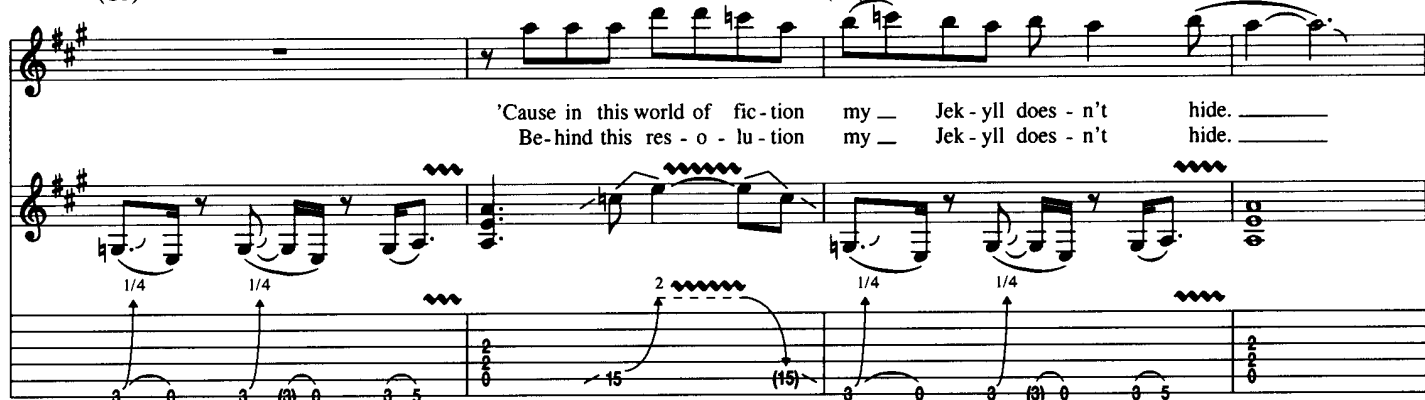
Gtr. 5: w/ Rhy. Fill 2, 2nd & 3rd times

(G5)

A5

(G5)

A5



'Cause in this world of fic-tion my - Jek-yll does - n't hide. _____
Be-hind this res - o - lu-tion my - Jek-yll does - n't hide. _____

Interlude

A5 G5 E♭5 D5

G5 G♯5 A5

A5 G5 E♭5 D5

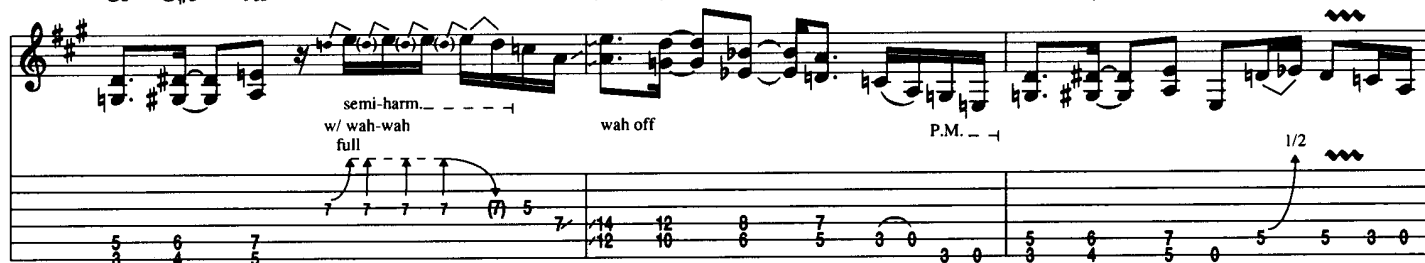
Rhy. Fig. 2 & 2A



Gtrs. 4 & 5: w/ Rhy. Fill 3, 2nd time
G5 G♯5 A5

A5 G5 E♭5 D5

G5 G♯5 A5



semi-harm. - - -
w/ wah-wah
full

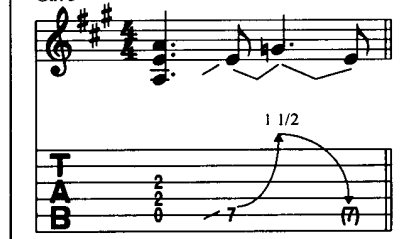
wah off

P.M. - -

1/2

Rhy. Fill 1

Gtr. 5



Rhy. Fill 2


Gtr. 5



Rhy. Fill 3

Gtrs. 4 & 5



To Coda  1.

2.

End Rhy. Fig. 2

Gtr. 4 A G Eb D G G# A 15ma P.H. 2 2 2 P.S.

Gtr. 5 End Rhy. Fig. 2A 15ma P.H. 2 2 2 P.S.

P.M. —



Bridge

A5

C5

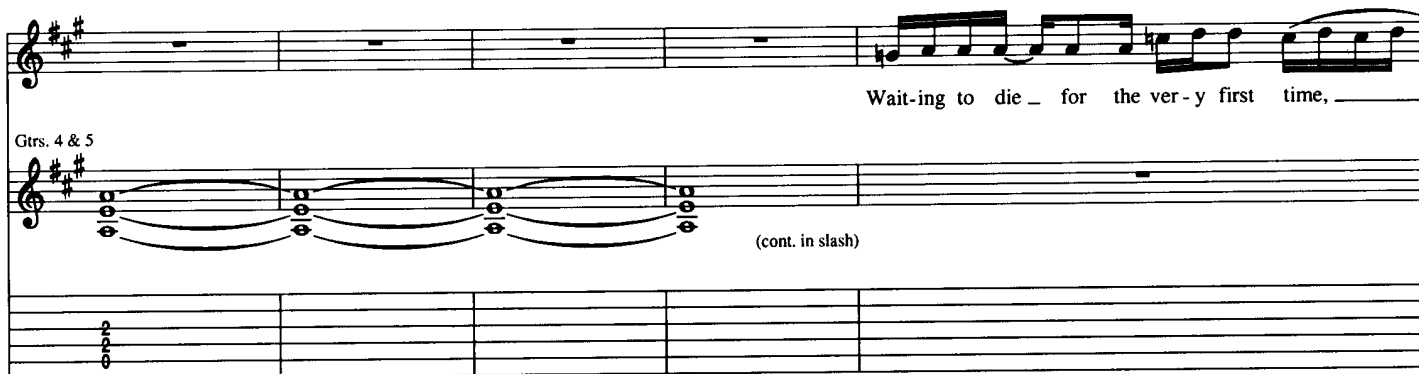
Rhy. Fig. 3

*Gtrs. 4 & 5 //

Wait-ing to die _ for the ver-y first time, _

Gtrs. 4 & 5

(cont. in slash)



*w/ wah-wah and misc. sound effects

D5

C5

**A5

End Rhy. Fig. 3

al - right. That's right!

**w/ digital delay set at 1/4 note repeats next 2 meas.



Gtrs. 4 & 5: w/ Rhy. Fig. 3, 2 1/2 times

C5

D5

C5

Wait-ing to die _ for the ver-y first time, _ al -



A5

C5

right. That's right! Wait-ing to die _ for the ver-y first time, _ I



D5

C5

A5

C5

D5

C5

don't give a damn_ 'cause I think it's my time. _ My time! Ah. _



Guitar Solo

Gtr. 5 tacet

N.C.(B5)

Gtr. 7 (dist.)

f w/ wah-wah

full full full full full full full 1/2

9 9 9 9 10 9 9 9 7 (7) 0

Gtr. 4

mf 15ma loco 15ma loco 15ma loco 15ma

P.H. P.H. P.H. P.H.

5 7 5 6 5 7 5 6 5 5 7 5 6 5 7 5 6 5

full full full full full full grad. bend 2 1/2 1 1/2 grad. release

9 9 9 9 10 9 12 9 0 (9)

loco 15ma loco 15ma loco 15ma loco 15ma

P.H. P.H. P.H. P.H.

5 7 5 6 5 7 5 6 5 5 7 5 6 5 7 5 6 5

(C#5)

P.M.

12 9 12 9 11 9 12 9 11 9 11 9 11 9 11 9 11 9 9 7 9

loco 15ma loco 15ma

P.H. P.H.

7 9 7 8 7 9 7 8 7

Gtr. 7

G5 G#5 A5 A5 G5 Eb5 D5

8va

full full 1/2 full 1/2 full full full full full

20 20 20 20 20 (20) 17 20 19 20 19 20 19 20 19 10 17

Gtrs. 4 & 5: w/ Rhy. Fill 3

G5 G#5 A5 A5 G5 Eb5 D5

8va

full 1/2 full full full full full

20 19 (10) 17 10 19 17 19 19 (10) 17 19 10 17 20 19 17 20 19 17 20 19 17 20 19 10

G5 G#5 A5 A G Eb D

8va

3 full full

20 17 20 17 17 20 17 19 17 20 17 19 10 17 10 20 17 20 17 20 17 20 17 20 17 17 17 17

G G# A

8va

loco

full 1 1/2 2

20 (20) (20) 20 (20)

Gtr. 4

8va

P.H. 1 1/2

2 3 4 5

Gtr. 5

5 6 7

5 6 7

D.S. al Coda

Coda G G# N.C.(A5)

Gtr. 4

15ma

P.H.

2 3 5

pitch: F#

Gtr. 5

15ma

P.H.

5 6 5

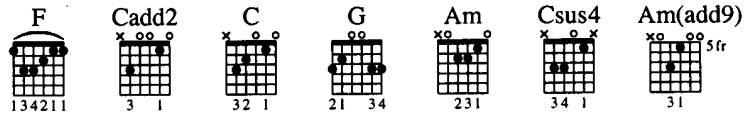
loco

Additional Lyrics

3. The symbiosis of murder and lies,
 What do I see looking through your disguise?
 Fourth Reich dementia, subversion ideals,
 God only knows what your secret conceals.
 Who'll be the first offender?
 Who will be victimized?
 In your perverse agenda,
 My Jekyll doesn't hide.

Old L.A. Tonight

Words and Music by Ozzy Osbourne, Zakk Wyld and John Purdell



Intro Moderately ♩ = 76

*** Gtr. 1**
F Rhy. Fig. 1 C G Am

mf ** T
let ring throughout

TAB

* piano arr. for gtr.
** T = Thumb on ⑥

F C G C Csus4

TAB

C Gtr. 1: w/ Rhy. Fig. 1, simile F Cadd2 E C

† Gtr. 3 (acous.) *mf* 2fr let ring -

Gtr. 2 (elec.) *mf* w/ slight dist. rake - full 7 (7) 5 x 7 full 7 (7) 5 10 8 10 8

Gtr. 1 End Rhy. Fig. 1

TAB

† doubled throughout

G Am F

rake - rake - full full full full

Cadd2 E C G C Csus4 Cadd2 E

④ 2fr let ring P.M. 1/2

let ring P.M. 1/2

Verse

Gtrs. 2 & 3 tacet

Gtr. 1: w/ Rhy. Fig. 1, 1st 8 meas., simile

F C

1. Look in - to the fu - ture, look in - to my eyes — and tell me
2. Sit - ting by the o - cean, map - ping out my plans of ac - tion.

G Am F

Gtr. 5: w/ Fill 1, 2nd time

ev - 'ry - thing's all right. — Tell me where we're go - ing. I'm
Ba - by, they in - clude you. — I wish you'd send a mes - sage.

C G C Csus4

so a - fraid 'cause I — don't know what's go - ing on with my life. — }
May - be I'm just bet - ter off not know - ing who — knew. — } But it' - ll

Fill 1
Gtr. 5 (elec.)

f w/ dist. grad. bend full

TAB 5 (5) 0 2

Pre-Chorus

F G F G Am
 Gtr. 3

be all right _ to - night. _ { Will it } be all right _ to - night? _ Are we
 { I'm gon-na }
 (To - night. _ To - night. _

Gtr. 4 (elec.)

mf w/ chorus & slight dist.
 simile on repeats
 let ring throughout

F

Gtr. 5: w/ Fill 2, 2nd time
G

1.

C

Csus4 Cadd2 E

④

2fr

let ring

do-ing all right in old L. A. _ to - night? _
 Ah. _)

let ring

Fill 2
Gtr. 5

2.

Chorus

Chorus Chords: C G F C G Am

Gtr. 3

*to - night? (Those sum - mer nights. When I look in your eyes I'm fall - ing to piec -

Gtr. 4

simile on repeat

Gtr. 5

*sing 1st time only

Chorus Chords: F C G F

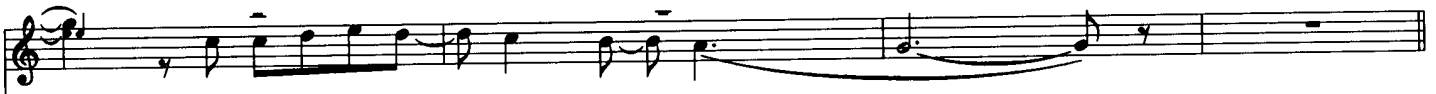
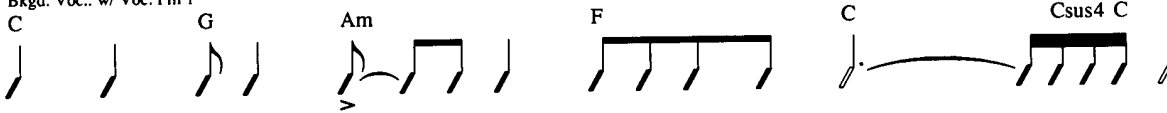
- es, piec - es. Out of my mind. And I'll nev - er know why -

Voc. Fill 1

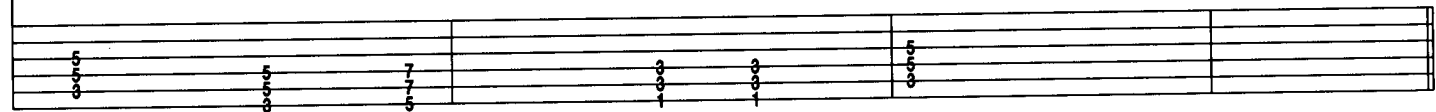
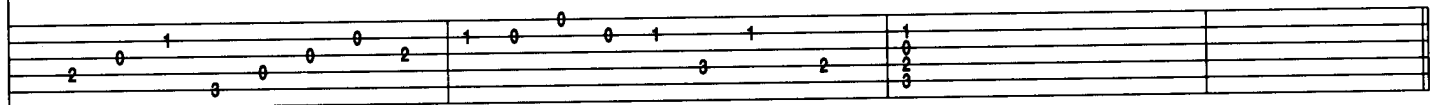
Ah. Piec - es.

To Coda ⊕

Bkgd. Voc.: w/ Voc. Fill 1

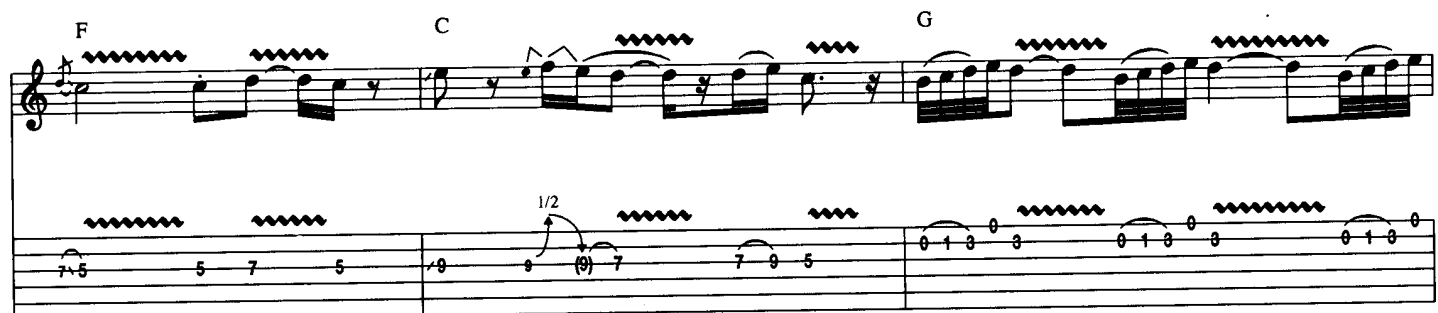
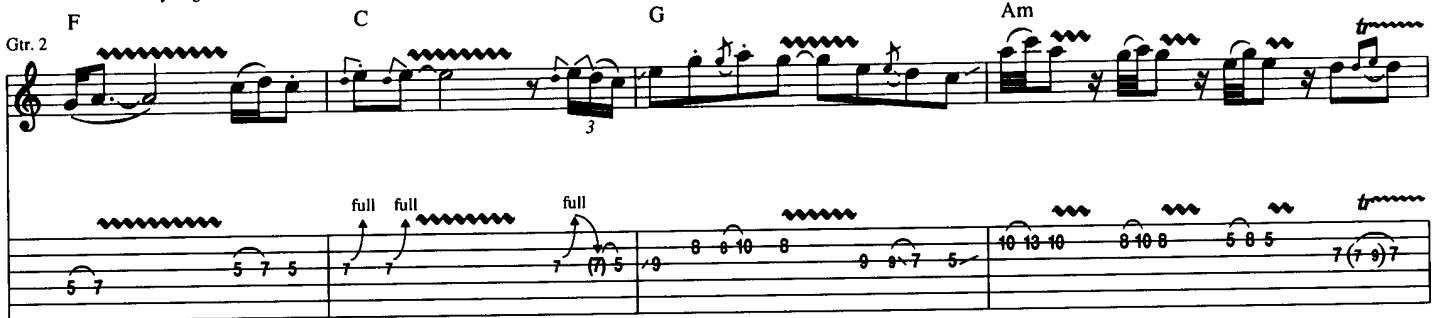


I'm fall - ing to piec - es, piec - es. _____
2nd time: It's gon-na



Interlude

Gtrs. 3, 4 & 5 tacet
Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas., simile



Gtr. 1 tacet

Gtr. 1 tacet

Am

Gtr. 3

Gtrs.
1 & 3

C

F

Gtr. 2

w/ chorus

w/ increased gain

P.S.

chorus off

full

Full

ful

Gtr. 4

Gtr. 5

P.M.

C

Am

F

C G Am F

8va

full (20) 16 22 16 22 16 (10) 22 22 22 22 (22) 20 22 22 22 22 (22) 20

1/2

3

2 0 0 0 0 1 2 0 1

3 2 0 0 0 2 3

5 5 5 7 7 3 3

3 5 5 5 5 1

* Played behind the beat.

C G

8va

full 1 1/2 full full 3 4 6 6 6 6

22 22 22 22 22 20 20 12 15 13 12 15 13 12 13 15 12 15 13 12 13 15 12 15 13 15

12 13 12 15 13 12 13 15 12 15 13 12 13 15 12 15 13 15

2 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P.M.

F Gtr. 1 tacet G

be all right in old L. A.

Gtr. 5

⊕ *Coda*

F Dm C

be all right in old L. A. to - night.

Gtr. 4

Gtr. 5

P.M. P.M. P.M. P.M.